

THE DARK WOULD

LANGUAGE ART EXHIBITION

7 DEC 2013 - 24 JAN 2014

SUMMERHALL EDINBURGH

Curator/Editor Philip Davenport

Catalogue conception and design Steve Giasson

Supported by Arts Council England

An apple pie edition

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SUMMERHALL

• **FLUX**



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RICHARD WENTWORTH AND ERIC ZBOYA –
PHILIP DAVENPORT CURATOR + EDITOR –
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[FROM THE HEART FINE ART ARCHIVE: PIERRE ALBERT-BIROT 1876-1967, Yael BARTANA 1970 - ?, JOSEPH BEUYS 1921-1986, DANTE ALIGHIERI 1265-1321, GUY DEBORD 1931-1994, IAN HAMILTON FINLAY 1920-2006, BARBARA KRUGER 1945 - ?, STÉPHANE MALLARMÉ 1842-1898, ALAIN SATIE 1944-2013, WOLF VOSTELL 1932-1998]



INTRODUCTION

by Philip Davenport

You stumble into The Dark Would at the mid-point in life, halfway between being born and dying. (Remember the poet Dante's line about being lost in a dark wood, his mid-life crisis, on the way to hell?) I turned fifty recently and I had a strong sense of time flowing by me, running out of me.

To mark the moment, I asked poets and artists from around the world to send me work that mapped the strange place I found myself in. I'd had the idea for a gathering of poets and text artists before – my own activities hover somewhere between poetry and art - but this was the impetus to do it. The works were gathered first into a book (also called THE DARK WOULD, published 2013) and now an exhibition. But our exhibition isn't just about getting older, it's about the world changing for all of us – the computer, micro-biology, the collapsing ecology are revolutionising our lives and we need new ways to express this future, this 'would'.

To do this, language and communication need to change. It's already happening – we email, tweet, photoshop, change font sizes and avatar characteristics without thinking much about it. Our language is merging with image, sound, process. Not surprisingly, some of the most interesting and poetic work being made with language right now is by artists using text and technology. Coming from a non-literary starting point gives them great freedom. Equally there are poets who are exploding the shape of the poem and many of the methods they use are similar to art processes, using the physicality of the work to speak. People like Fiona Banner, Simon Patterson, Tony Lopez are neither 'artists' nor 'poets' – but they all happen to make extraordinary work, using language as their material – and that work can connect deeply with our lives.

In the exhibition, I've very deliberately placed works so as to 'speak' to each other. For instance, in one room we have a condom, two photos of the nose cone art on a couple of jet fighters, and a text that says TAKEN FROM THE WIND & BOLTED TO THE GROUND. All of them are textworks. The fighter plane photos by Fiona Banner are called Bollocks and Sperm – they yoke ideas of male sexuality to violence. The text on the condom by Jenny Holzer, says PROTECT ME FROM WHAT I WANT - seemingly about the manipulation of desire. The third piece TAKEN... by Lawrence Weiner is about the material world but in this context the word BOLTED brings to mind lightning

strikes from the air and the speed of fighters. Put all three together and you've a conversation that touches on the sorest of wounds - war and its mirror aspect desire. The space has become a dialogue.

Elsewhere, Tony Lopez's slates adopt the briefest of poetic forms - memorial inscription - to tap directly into large contested fields of knowledge and feeling: on fatherhood and spirituality in the epic tradition, on 'Arcadia' that most ancient utopia of 'the simple life', that always includes displacement and ethnic cleansing.

In the middle of the main gallery is a quilt stitched by homeless people, recording fragments of their lives. All around the quilt are text works depicting war, repression, rape – but also paradise, genius, love, kindness. Again, space has become dialogue. Perhaps it's about a wanderer being offered many possibilities. Who are they, what route will they take? It's for the viewer to find their own way through.

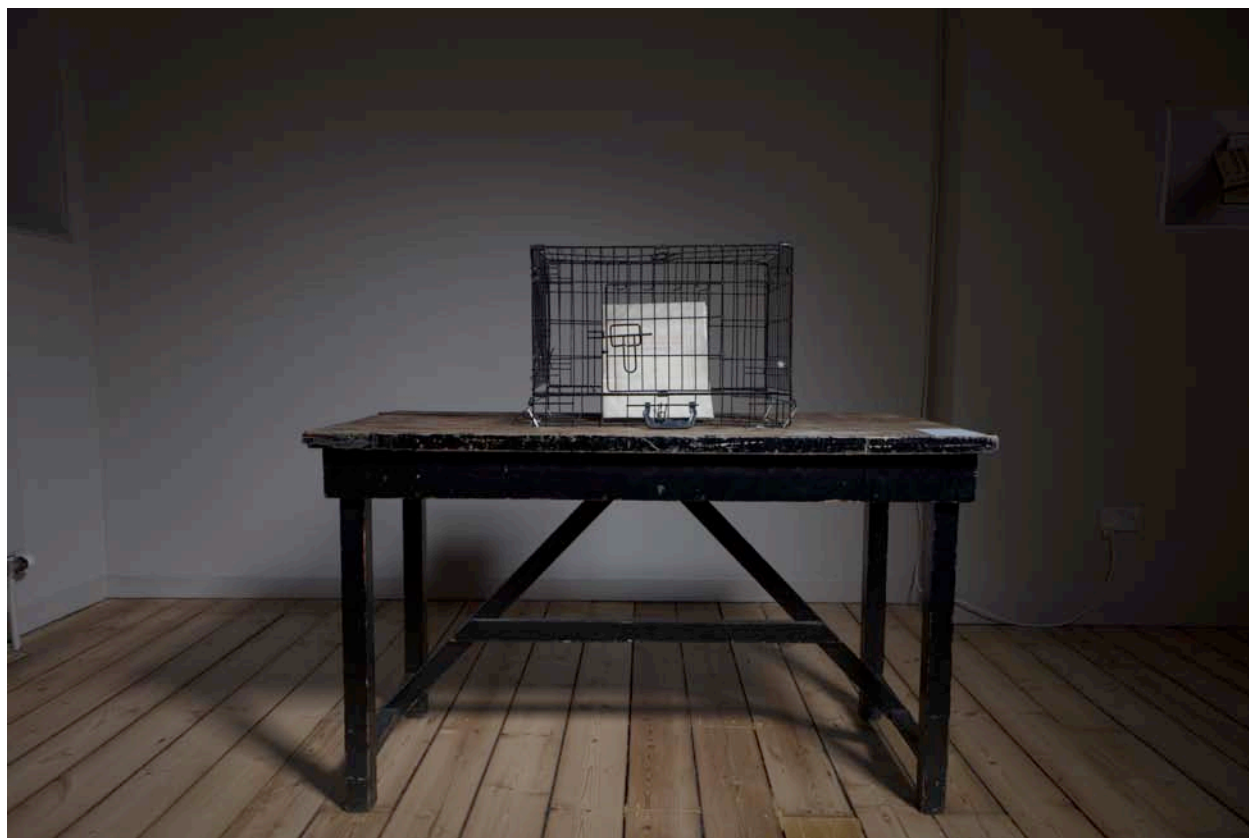
(This piece and the following excerpted commentaries from poets and artists were first published in FLUX online magazine, on the occasion of The Dark Would exhibition at Summerhall, 6 December 2013 – 24 January 2014)

Thanks for permissions and much help is due to all the language artists, CCA Galleries, Cheim & Reid Gallery, Eagle Gallery, Frith Street Gallery, all at the Jenny Holzer Studio, Lisson Gallery, Spruth Magers Gallery, Timothy Taylor Gallery. Thanks also to the following at Summerhall: the exhibition technicians Thomas Anderson and Marcin Potepski, the logistics wizard Holly Knox Yeoman, photographer Peter Dibdin, the Summerhall/Heart Fine Art Curator Paul Robertson whose Heart Fine Art Archive generously provided many of the 'replies'.

Philip is grateful to Richard Wentworth, Sarah Sanders, Matt Dalby and Mike Chavez-Dawson all of whom made new work for this exhibition; also to Paul Robertson at Heart Fine Art who purchased the Jenny Holzer work TEN INFLAMMATORY ESSAYS for The Dark Would at Summerhall.

Apple Pie Editions prints bespoke editions of poetry, text art books and objects, redrawing the possibilities of language as art. It is organised by poet Philip Davenport, who edited The Dark Would (2013) which contains over 100 contributors, poets and artists, redefining this field of artistic activity. Davenport has exhibited his own work internationally; he co-curated the first major gallery retrospective of Bob Cobbing's work at the UK Text Festival and the first posthumous gallery exhibition of Ian Hamilton Finlay's work. <http://www.applepie-editions.co.uk>

Summerhall is Edinburgh's premiere cultural destination and continues to build its reputation, for a vibrant programme of visual and performing arts. Previously exhibited artists include Gregor Schneider, Fiona Banner, Lawrence Weiner, Michael Nyman, Carolee Schneeman, Agnes Polska and many more. Paul Robertson is currently artist-curator at Summerhall; the Heart Fine Art Archive, his significant collection of avant garde art from 1900 to the present day, is permanently on show at Summerhall, as the Phenotype Genotype exhibition. The challenge of making a response to this collection was the catalyst for The Dark Would exhibition. For venue information: www.summerhall.co.uk





THE DARK WOULD

Exhibition contributors, from The Dark Would anthology: arthur+martha, Fiona Banner, Erica Baum, Caroline Bergvall, Mike Chavez-Dawson, Maria Chevska, Matt Dalby, Philip Davenport, Steve Emmerson, Alec Finlay, Rob Fitterman, Steve Giasson, Susan Hiller, Jenny Holzer, Marton Koppany, Mike Landy, Laurence Lane, Richard Long, Tony Lopez, Darren Marsh, Simon Patterson, Tom Phillips, Sarah Sanders, Ron Silliman, Carolyn Thompson, Tony Trehy, Carol Watts, Lawrence Weiner, Richard Wentworth and Eric Zboya.

Commentaries by Richard Barrett, Caroline Bergvall, Maria Chevska, Matt Dalby, Steve Giasson, Susan Hiller, Tamarin Norwood, Vanessa Place, Nick Thurston and Carol Watts.

Photography at Summerhall by Peter Dibdin, with additional photographs of installation by Philip Davenport and Julia Grime.

arthur+martha

**a quilt for when you are homeless
2012**

Denim quilt, hand-embroidered

“... A handmade quilt, stitched by homeless people (with assistance from the Women’s Institute and embroidery students). arthur+martha is an artist led organisation co-ordinating the work of, largely, non-artists. It brings together very different groups of people, states of living. And from these it makes a keepsake – an offering. It is an offer of ‘a quilt’ for when the reader finds themselves in trouble. In the other camp, perhaps.

“A quilt. Well, ‘quilt’ brings to my mind the iconic AIDS memorial quilt begun in America in the 1980s. So the a+m piece allies itself with the iconography of campaigning. Primarily though it seems to be a piece built on and interrogating oppositions – the quilt as symbol of what homeless people are without and non-homeless people are with. And, a critique of the view that homeless people constitute a ‘them’ to the ‘us’ of non-homeless people. Perhaps it’s between just such oppositions where the truth of this piece lies?”

Richard Barrett, on arthur+martha’s *a quilt for when you are homeless*



u o : h m



FIONA BANNER

Bollocks and Sperm

2010

2 framed silver gelatin photographs, letaset

50 x 40 cm

Edition of 3 + 1 AP #2/3

Bollocks and Sperm

Nose art, a kind of military folk art, is a long-standing interest of Fiona Banner's. In 2011 Banner placed two current fighter planes in the central atrium of Tate Britain, to make a large-scale sculpture Harrier and Jaguar. The photographs *Bollocks and Sperm* depict the Nose Art, dating to the 1991 Operation Desert Storm, on the Jaguar which she purchased to make the sculpture.

“Two images from two noses of two bombers, each carrying a message that betrays the anxiety of the messenger. In *Bollocks*, the ‘unfeasibly large testicles’ of one Buster Gonad prove a crippling load, engulfing the phallus that is charged with discharging it. *Bollocks*, in other words, are a load of bunk. In *Sperm*, thirty missile silhouettes mark the plane's partial payoff, denoting the fact that most seed simply spills. In these mute couplings, semen doesn't inseminate, testes attest to going bust, and thus, Banner shoots and scores. The law of the letter is that it must be held to its own insistence, to saying what it means to say. Together, *Bollocks and Sperm* catch out the fear and impotence confessed in every war letter, and the secret of all letters, that is, that they always reach their destination. Not because of their delivery, but because they are first written to their writers.”

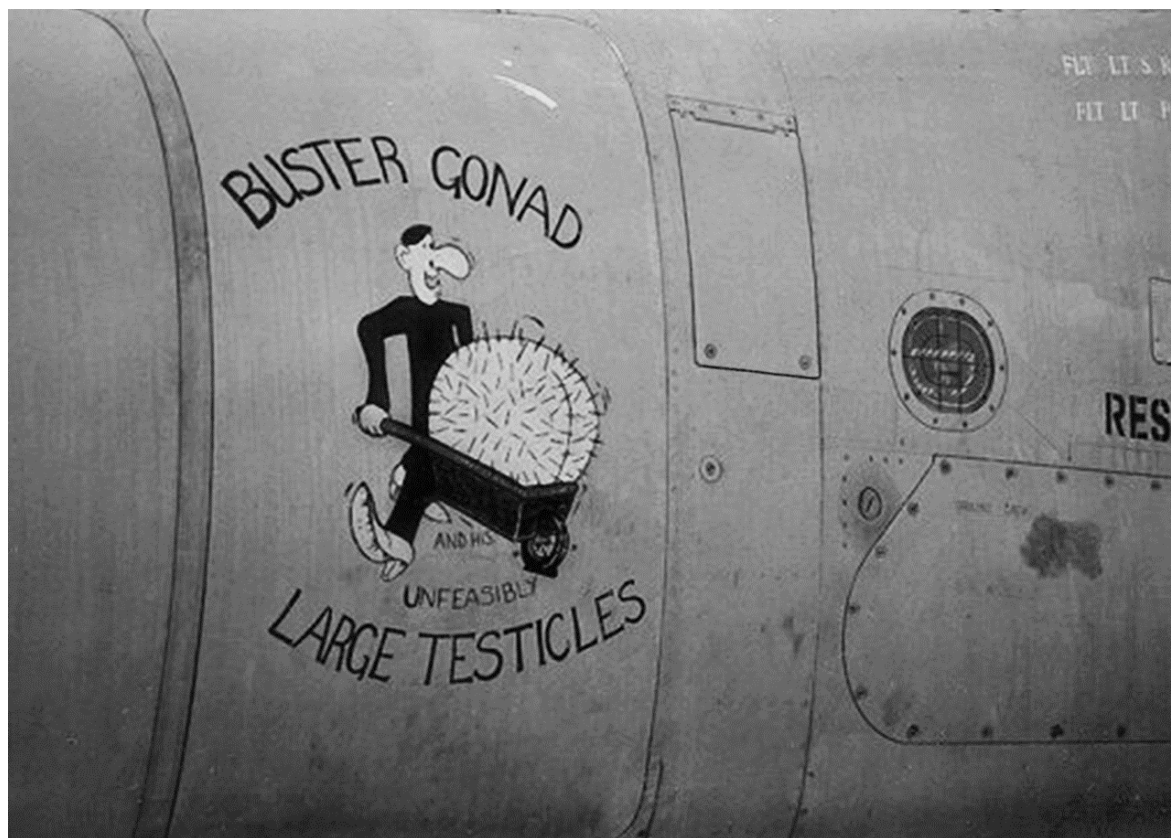
Vanessa Place, on Fiona Banner's *Bollocks and Sperm*

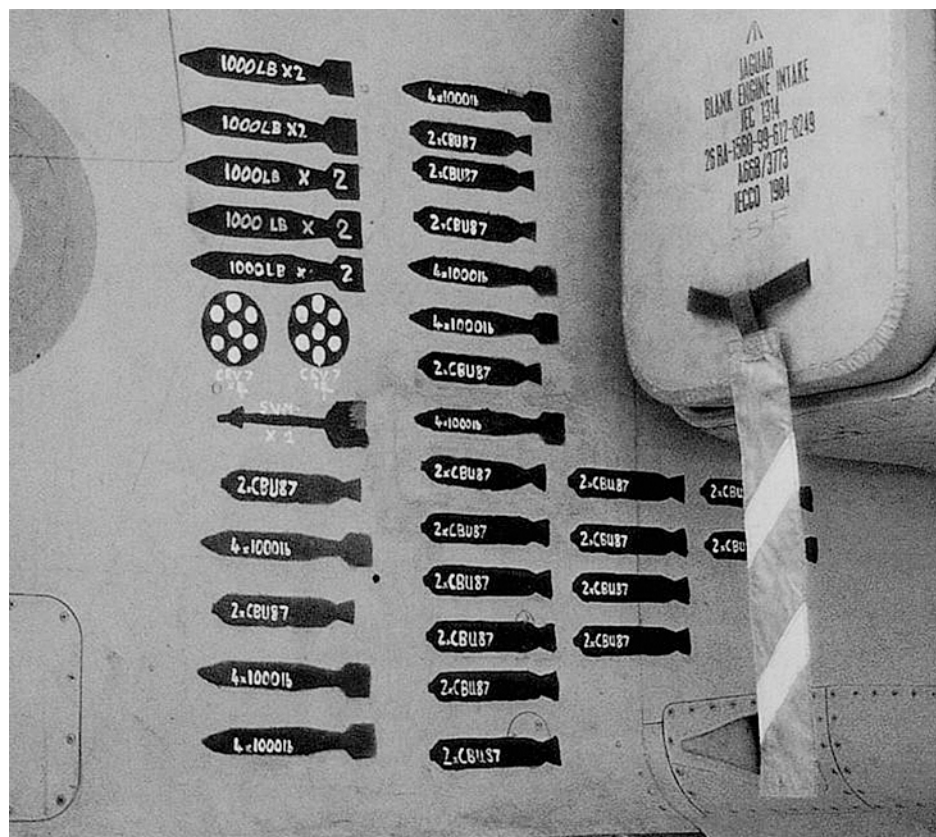


Nose art on Jaguar XZ118, Operation Desert Storm, 1991.



Nose art on Jaguar XZ118, Operation Desert Storm, 1991.





ERICA BAUM

Erica Baum

Untitled (Tide Tiger), 2000

(Index)

pigment print

15.7 x 20.5 inches

Courtesy of the artist and Bureau New York

Erica Baum

Untitled (Donna Summer), 1999

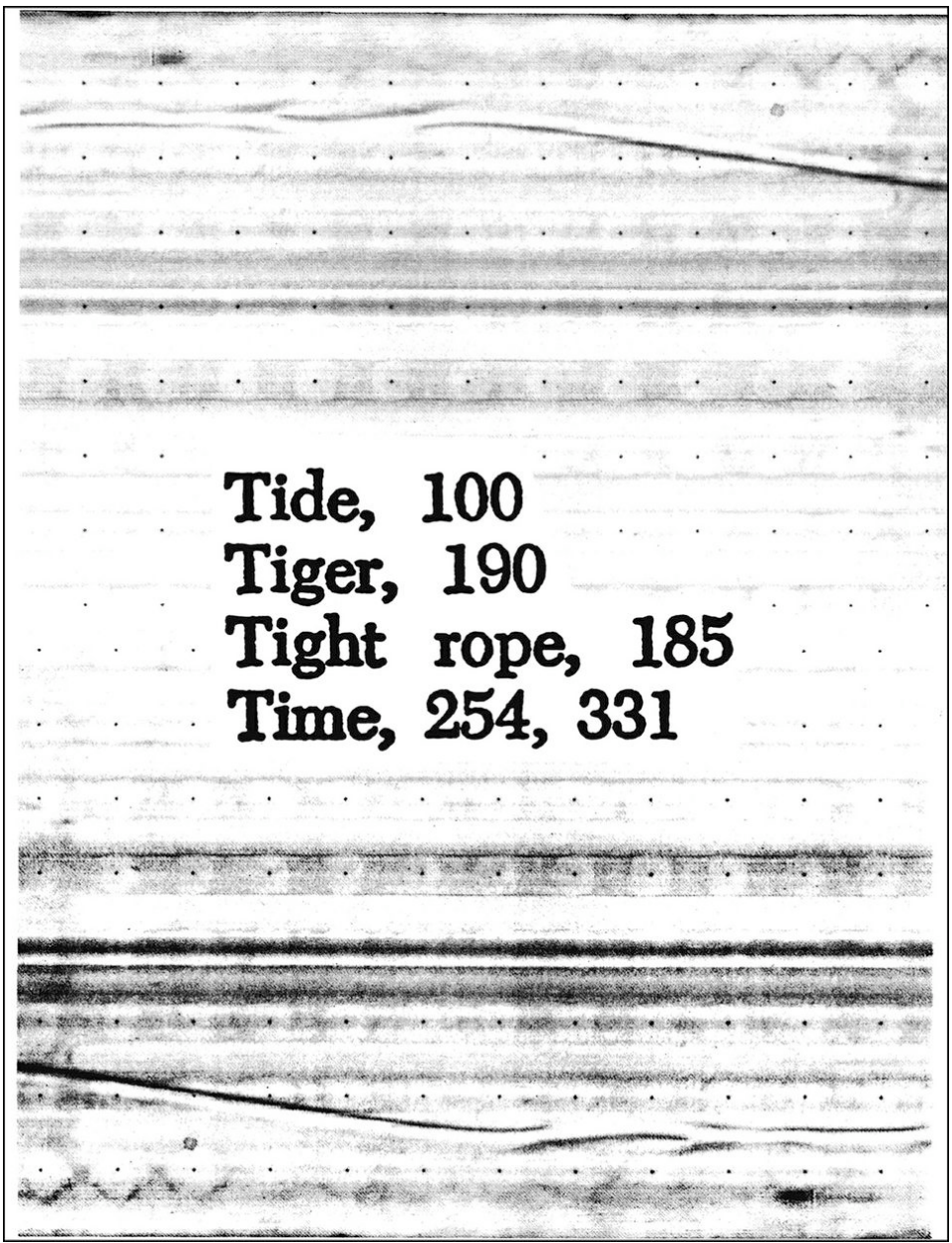
(Index)

Pigment print

15.5 x 20 inches

Courtesy of the artist and Bureau New York

Erica Baum's photographs delve found sources of text and image. She has worked with subject matter from art historical indexes and library card catalogues to esoteric illustrated parlor games, exposing new compositions and potential narratives. The Index series combines book indexes with Xerox noise from the textures of the binding and structure of the books themselves.



Tide, 100
Tiger, 190
Tight rope, 185
Time, 254, 331

CAROLINE BERGVALL

Philomena (Exploded House 1- 4)

2012

Black gesso on paper

17 x 25 cm

“This ongoing work-in-progress involves several series of drawings as well as textual notes. It is based on the violent Ovidian story of the Athenian princess Philomela, who has her tongue cut off by her brother-in-law to silence her following her brutal rape. My main concern so far has been in finding a way to deal with this violent excision from speech and articulacy and to trace the subsequent development of her own survival language, a new physical articulacy manifested through the weaving of a tapestry. I have had it in mind that the drawings will lead me towards writing an aria, an aria for unvoiced singing, an aria for woven voice.”

Caroline Bergvall



MIKE CHAVEZ-DAWSON

The Dark Would, Nine Realms of Dead Poet, Version 1a
2013

Yves Klein-esque blue ready mixed Krafty Kidz poster paint on archival A3 paper, permanent maker, 9x white frame, mount board, glass & fixings.

Wall paint, 'International Blue' matt emulsion.

Rorschach abstracts made from the names of dead poets handwritten in wet paint.

This series was made over a day (sunrise to sunset), and as Chavez-Dawson folded, pressed and draw into the back of the paper, he also drew upon memories of the dead poets' work and aligned it to the descent and final ascent of Dante, "Teetering between comprehension and experience."

Unless purchased, this sequence will be burnt at the end of the show, and new dead poets' names will be produced in the same method as the work gets re-exhibited.



Finlay

Mike 2013





MARIA CHEVSKA

Muniment (1) [From the diary of a fly]

2013

Tape, paper, book.

(Photographed in situ at Summerhall, 2013)

Muniment (12)

2013

Tape, card, wire, cloth.

***A Little Fable*, by Franz Kafka**

1920

Appropriated text, printed on brown paper

“Muniments are a collection of small collage/paper sculptures – improvisational, and hand-made they refer to, yet defamiliarise ordinary structures – slightly risible defensive fortifications (which are often shown alongside my paintings) they mimic devices, or aids, to seeing, hearing, listening... better.”

Maria Chevskva



MATT DALBY

Long Lankin

2013

Traditional song, arrangement by Dalby based on arrangements by Martin Carthy and Steeleye Span

Lamkin, or Long Lankin, is a folk ballad describing the apparently motiveless murder of a mother and her infant son. Lamkin has been collected in dozens of versions with numerous variant names for the antagonist in Scotland, England and the US. Matt Dalby draws from both traditional arrangements, and from more recent practices of sound art, sound poetry, and extended vocal technique for his exploration of the ballad.

Watch here.

PHILIP DAVENPORT

Mercury Hymn/Ian Hamilton Finlay is dead

2006

Vinyl lettering, 2.5 metres

We aspire to birdsong (from APPEAL IN AIR series)

2012

Sound recordings

School children/birdsong

In *Mercury Hymn*, Davenport has created a eulogy for Finlay, which spills and becomes a wider remembering of broken relationships, gone friends and the vertigo of loneliness. Collaged from text messages and excerpts from Shelley, Davenport's memorial can be read vertically, cross column, or following the italics, as a poem within a poem.

Mercury hymn/ian hamilton finlay is dead
golden-wanded brother ask me not
it will all b good all

will b better in may

things will b better 2morn
sleep now in 2 loer dore's
rejoicing in their wind outspreading wings and who
kisses cool you down
in 10 fathom water
is will b ok ian hamilton finlay it's just a downy down-day
it doesn't mean is will continue 2 feel this
im within on that near
towards the fields of *ephodot*
is hamilton like someone dying
ian hamilton finlay maybe son of may

his hands were all an olden to be
down a of the down
would be strange to all men
it will all get good as when
effortless become a plaything
on just time 2d hamilton was
I have a question
ian hamilton finlay is dead
or
we will addend 2 M. 2000.

think of may: ian hamilton finlay

STEPHEN EMMERSON

Albion

2012

8ft x 8ft chalk pentagram, 5 x typewriters.

4 x A1 visual poems derived from William Blake quotations.

William Blake was a visionary English poet and artist who wrote, etched, and printed illuminated books. He despised organised religion, but claimed to see visions of angels and devils, and regularly spoke to the spirit of his dead brother. His Prophetic works were apparently dictated to him by these apparitions. *Albion* is an invitation to help Blake complete a new poetic work. Participants can channel Blake, using the pentagram and typewriters.



ALEC FINLAY

SING/WILD/KIND/WOOD

2012

265mm x 265mm (x4)

Printed by Jack Lowe on Hahnemühle Photo Rag

These poem prints were a proposal by Finlay for a work of civic art at Victoria Gardens, Leeds. The text, which echoes a line from one of John Berryman's *Dream Songs*, was realised as four letter-painted nestboxes. Together the works balance the geometrical grid of the city with the natural forms of trees, the hive of industry with the poetic imagination.

S	I
N	G

W	I
L	D

K	I
N	D

W	O
O	D

ROBERT FITTERMAN

Holocaust Museum (2011)

Repurposed photography captions
140 pp A4 printed paper.

Holocaust Museum reframes selected captions of holocaust photographs from the United States Holocaust Memorial Museum in Washington, DC. These captions, unhinged from their photographic images, are arranged loosely in the order or narrative mediated by the institution of the museum. The subject, this particular holocaust, was chosen because the images are shared in our collective memory—by presenting only the text, the reader is consigned to draw upon his or her own experience with this catastrophic history.

“The catastrophic genocide of Jewish people implemented, in the strongest sense of the word, by the fascistic antisemites of the NSDAP during the 1930s and 40s is one of the defining events of modern history. In both its grand narrative form (as 'History') and its plural subjective forms (as 'histories'), we colloquially refer to this cycle of events as the Holocaust whenever someone tries to remember it, tries to forget it or tries to deny it. The political and physical techniques of victimisation and extermination that were refined so that the Nazis (as a Party and as people) could *perform* the Holocaust depended on objectifying both individual Jews and the collective identity of the Jewish people in lots of different and simultaneous ways. One mannerism that characterises all of those different ways is their brutality. From the house searches to the ghettos to the catted trains to the gas chambers, Jews (individually and collectively) were brutally objectified. *How* can we express any memory/ies of that?

“The social history of constructing memories (and amnesias) has always taken many hard and soft forms. Museums often pretend to behave like the latter but are really exemplars of the former; and the mode of representation they have always privileged when constructing histories of the modern world (a 'world' that humans built, conceptually and technically) is the artefactual. They re-present things that humans made -- torn from their place in the actual world through

acts of archaeology -- and qualify them as culturally significant. In this sense, every artefact and/or collection of artefacts is a memorial: an object freighted with the symbolic duty of focussing our memories on an event that happened elsewhere, like a scar. Therefore museology (the logic of museums) also depends on a process of objectification, albeit with different techniques from the Holocaust.

“Given how museums construct their representations of memory (through extraction, taxonomisation and re-objectification) they are themselves always sites of trauma. In what ways do and do not the peculiar methods by which all museums represent artefacts actually re-objectify those things as material paradoxes (*things* that have been methodically identified as individual but by the same process have also been methodically same-d)?

“Every museum is a technical and epistemological expression, which expresses its representations through a chorus (multi-layered, orchestrated and logical) of forms that create a discourse field. One of the most supposedly neutral, and neutralising, forms of expression common to the discourse of museums are descriptive catalogue notes, often displayed as interpretative captions. These signs are not the things themselves and captions deceptively change our proximity to the artefacts and the History that each artefact is being used to construct: they pretend to close our distance from the object and its significations, but simultaneously enforce a new distance by interpreting 'it' for us. In sum, they conceal the way(s) in which the artefacts themselves are reconstituted by the museum as material paradoxes -- the ways in which the museum prevents artefacts from being themselves as things-in-the-world. Such captions are the makeup on the scar; and as such they're deferrals from, rather than *about*, what they refer to.

“Robert Fitterman's *Holocaust Museum* is a relentless re-presentation of how social histories are constructed, expressed and same-d through institutional techniques of deferral and forgetting. His poem is a linguistic memorial to the objectification of modern life. It is not *about* the Holocaust even though it is.”

Nick Thurston on Robert Fitterman's *Holocaust Museum*

Emaciated body of a prisoner at Landsberg, found by the liberating American 7th Army. Original caption reads: "The Landsberg Abccolity. The emaciated bodies of Jewish prisoners bear evidence of the slow death by starvation they were undergoing before having been locked in their wooden

Jubilant Belgians sit on top of a tank and celebrate the liberation of Brussels. [Photograph #65982]

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Emaciated body of a prisoner at Landsberg, found by the liberating American 7th Army. Original caption reads: "The Landsberg Abccolity. The emaciated bodies of Jewish prisoners bear evidence of the slow death by starvation they were undergoing before having been locked in their wooden

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Inmates waving a home-made Seventh Army troops upon their liberation of the concentration camp. Three surf are: Martin Kaufman (b. [Photog

Mug shot of Hans Kurt Eisler, a Dachau, who was arrested when American forces on April 29, 1945. [Photo

Mug shot of an S. S. guard (W) who was arrested when the car forces on April 29, 1945. [Photo

12

A flier issued by the Friends of the New Germany to counter American anti-Nazi sentiment and defend German-Americans. [Photograph #02760]

An SA picket stands in front of the Jewish-owned Tietz department store wearing a boycott sign that reads: "Germans defend yourselves: don't buy from Jews!" [Photograph #11300]

Members of the SA take to the streets of Rosenheim to enforce boycott of seven Jewish-owned businesses on the morning of April 1, 1933. Their signs read: "Germans shop in German stores! The Jew is stirring up hate against Germany! Therefore, do not go to Jewish stores!" [Photograph #98520]

Three Jewish businessmen are paraded down Bruhl Strasse in central Leipzig, carrying signs that read: "Don't buy from Jews; Shop at German stores!" The third marcher from the left is Chaim Bleiweis, the donor's father. [Photograph #20210]

A poster advertising a mass rally sponsored by the German-American Bund to protest the boycott of German goods. [Photograph #02764]

Trimette Langer, an Austrian Jewish refugee, walks along a tree-lined street in Nice. [Photograph #49276]

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BURNING OF BOOKS

A member of the SA throws confiscated books into the bonfire during the public burning of "un-German" books on the Opernplatz in Berlin. [Photograph #01622]

Nazi students unload confiscated materials for the public book burning that is to take place on the Opernplatz in Berlin. [Photograph #45032]

View of the Authors and Their Books section in the special exhibition "Fighting the Fires of Hate: America and the Nazi Book Burnings" (April 29—October 13, 2003). U.S. Holocaust Memorial Museum. [Photograph #N09571.13]

The public burning of "un-German" books by members of the SA and university students on the Opernplatz in Berlin. [Photograph #01621]

Reich Minister for Public Enlightenment and Propaganda, Joseph Goebbels, delivers a speech during the book burning on the Opernplatz in Berlin. [Photograph #85336A]

Reich Minister for Public Enlightenment and Propaganda, Joseph Goebbels, delivering a speech during the book burning on the Opernplatz. [Photograph #85336B]

The public burning of "un-German" books by members of the SA and university students on the Opernplatz in Berlin. [Photograph #01623]

View of the special exhibition "Fighting the Fires of Hate: America and the Nazi Book Burnings" (April 29—October 13, 2003). U.S. Holocaust Memorial Museum. [Photograph #N09574.05]

View of the special exhibition "Fighting the Fires of Hate: America and the Nazi Book Burnings" (April 29—October 13, 2003). U.S. Holocaust Memorial Museum. [Photograph #N09567.11]



STEVE GIASSON

GHOSTS OF GHOSTS OF

2012

Vinyl lettering

1.5 metres diameter

Quoting Sherrie Levine, this piece could be seen as a self-reflective comment about appropriation artworks. It could also be interpreted as a general statement about our “iconomy” since 9/11, which seems only able to produce ghosts.

SUSAN HILLER

From India to the Planet Mars

1997-2004

**Unique photographic negatives in a wall-mounted light boxes,
each 20 1/2 x 26 5/8 x 4 3/4 in. / 52 x 67.5 x 12 cm**

"From India to the Planet Mars illuminates some of the relationships between writing and drawing. It's my most recent investigation into automatism, begun in the early 1970's and still in progress. I borrowed the title from the title of a book published in Switzerland in 1899 by Professor Théodore Flournoy based on messages written automatically by Hélène Smith, who said they represented the languages of Mars and India.

"In this series my collection of automatic writings and drawings is re-produced as large photo-negatives illuminated on lightboxes, including examples by friends, art students, analysts, poets, mediums and a couple of my own."

Susan Hiller

Some definitions:

Automatism: a type of behaviour in which there is limited consciousness, *e.g.*, characterized by a degree of dissociation.

Dissociation: 1.) an involuntary state of temporary separation of part of the personality, or
2.) a voluntary or induced capacity for control of attention in order to limit consciousness and to focus on unconscious parts of the mind.

Types of automatism: automatic writing, automatic drawing, dowsing, musical automatism, glossolalia, trance, split personality, spirit possession, hypnotic suggestibility, etc.

Fields of influence: painting, poetry, medicine, religion, parapsychology, psychiatry, prophecy, spiritualism, and meditation.

Potentials: art, science, creativity in general, problem-solving, development of expanded mental abilities and perceptions

Problems: 1.) *The terrorism of mystery:* self-deception due to unsubstantiated belief in outside causal agents; credulity, superstition, madness. 2.) *The terrorism of banality:* demystification as ideology, leading to reductive explanations; erasure of poetic interpretations.





JENNY HOLZER

IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY

T-shirt, from Survival series (original text series 1983-1985)

Untitled (Protect me from what I want)

1983-85, latex condom

LUSTMORD 2

1995

Mini LED sign : red, yellow, green diodes

4 x 5 x 1.5 in / 10.2 x 12.7 x 3.8 cm

INFLAMMATORY ESSAYS

Circa 1979-2002

*The bird turns its head and looks at you with one eye
She roots with her blunt face.
Your awful language.*

"These words share their title with a wider project Jenny Holzer developed between 1993 and 1994 in response to the brutal rape and murder of thousands of woman during the Bosnian War. The words are borrowed from longer stretches of text she composed in three voices: perpetrator, victim, observer: texts that reveal with grisly precision and omission the methodical reduction of the victim from woman to animal to meat to waste. *Her new body and its noises and wetness.* This wider project positions the body as a grotesquely compliant material support to the physical expression of *Lustmord* — of sexual murder — and the violent appropriation of the victim's body in the articulation of its own torture, death and disposal.

"I position her mouth.

"It is beyond the means of the mouth to position itself. And yet the victim speaks: before her body is definitively rendered a word in the awful language of her aggressor, she stalks his voice with her own in a last-ditch call of defiance. *I will not predict how you want to use me.* "

Tamarin Norwood (adapted from FLUX review) on Jenny Holzer's *Lustmord*





MÁRTON KOPPÁNY

The Secret

2004

Vinyl lettering

1.5 metres

" *The Secret* is wordless, and in a sense imageless. It consists solely of non-alphabetic characters - three different classes of brackets. Three to the left, then a space in the middle, and then three to the right. The brackets are not grouped in pairs or nested, so can't immediately be read as something possessing content. The absence of other text or symbols means the brackets could be either linguistic or mathematical, though their order doesn't conform to the normal hierarchy of either context... They are obviously visual, yet not recognisably illustrative - neither representational nor abstract. They have an obvious relation to text, even imply its presence, but there is no text. Dialogue between presence and absence. Dialogue between poetry (textual, visual or concrete) and visual art. Dialogue between space and mark. Dialogue between present and possible futures... "

Matt Dalby, on Márton Koppány's *The Secret*. From *santiago's dead wasp*, April 28, 2013

{([])}

LAURENCE LANE

Uptight

2011

Oak printing block with uneditioned print

Wood block 18 x 11 x 1.9cm

Unframed print 35 x 25cm

***Uptight* is part of a series of pieces that consider the creation of myth and legend. The objects are made as a device for distributing an anecdote. The anecdote concerns my cousin // the psychedelic rock troupe The Velvet Underground // and the onset of his schizophrenia.**

THE VELVET UNDERGROUND

Here is an incredible book! It will shock and amaze you. But as a documentary of the sexual corruption of pbrags, it is a must for every thinking adult!

BY MICHAEL LEIGH
INTRODUCTION BY LOUIS BERG, M.D.



WHEN HE WAS ABOUT FIFTEEN OR SIXTEEN I GAVE MY COUSIN ANTHONY A COPY OF UPTIGHT - THE VELVET UNDERGROUND STORY. I WAS EIGHT YEARS OLDER THAN HIM. AT 12 HE WAS READING AND WRITING POETRY.

HE SEEMED TO HAVE A MATURE UNDERSTANDING OF BEING ALIVE. I THINK I WAS A BIT IN AWE OF HIM. LATER ON IN HIS LIFE, WHILE HE WAS AT UNIVERSITY, HE DEVELOPED SCHIZOPHRENIA. I HAVE ALWAYS FELT GUILTY FOR GIVING HIM THE BOOK AND IN SOME WAY ASSISTING HIM ON HIS PATH TO MENTAL ILLNESS.

AT THE TIME, THE VELVET UNDERGROUND WERE TALKED ABOUT AS DEEP AND DIFFICULT, DARK AND DRAINING AND DRUGGY. WHEN I FINALLY SUMMONED UP THE COURAGE TO LISTEN TO THEM I HEARD BEAUTIFUL SONGS, I'LL BE YOUR MIRROR, SUNDAY MORNING, FROM MOTOWN TO THE BEACH BOYS. ALONGSIDE THEIR SHADONY STREET STORIES AND LA MONTE YOUNG STYLINGS WERE POP TUNES AND LOVE SONGS. LOU REED THE MAIN SONG WRITER SAID THAT THE ALBUM LOADED WAS CALLED THAT BECAUSE IT WAS LOADED WITH HITS. ANTHONY TENDS HIS ALLOTMENT AND STILL BUSIES HIMSELF READING. I AM NOT SURE IF HE IS ON MEDICATION. FROM WHAT I HEAR IT SOUNDS AS IF HE IS A GENTLE MAN.

RICHARD LONG

ONE HOUR

A SIXTY MINUTE CIRCLE WALK ON DARTMOOR

1984

HUMAN NATURE WALK

TWENTY ONE WALKING DAYS ON THE HIGHVELD

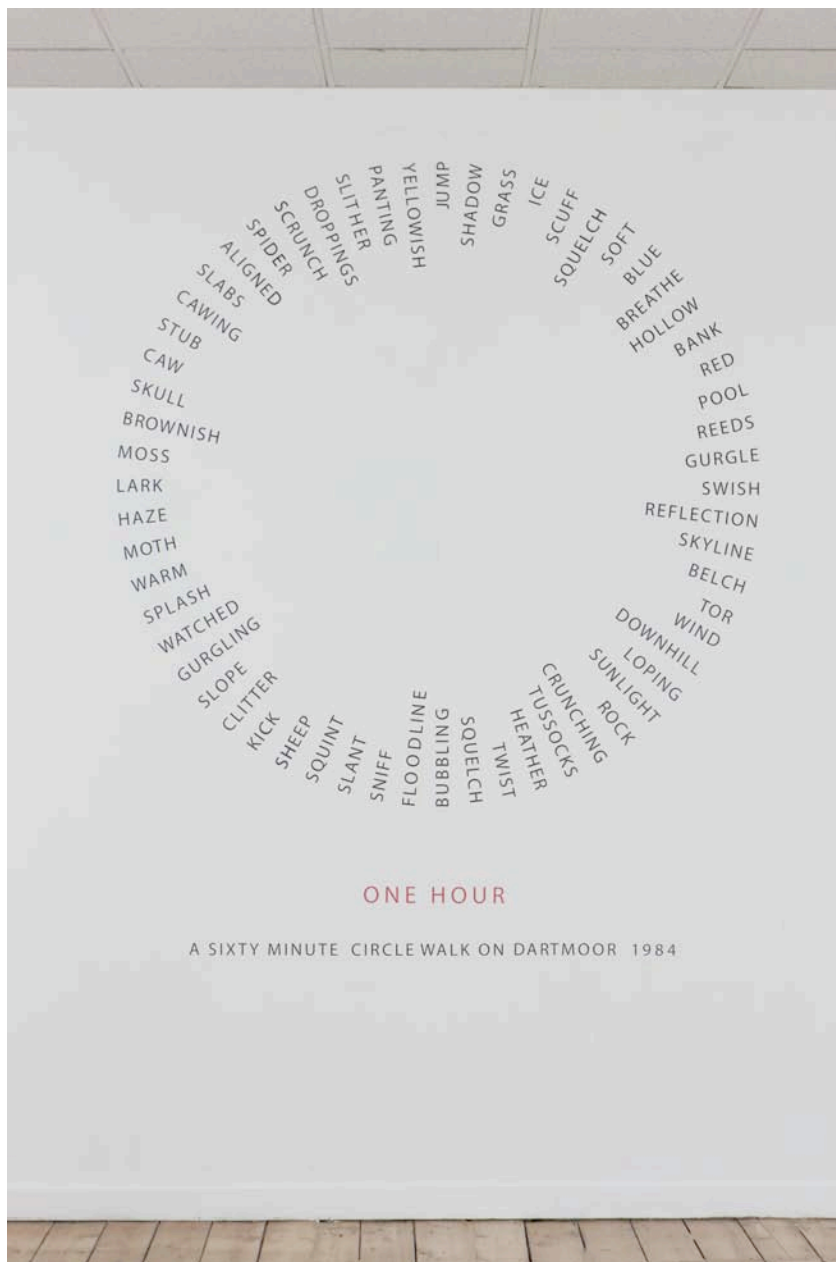
ON TWO PROPERTIES WITHIN THE CRADLE OF HUMANKIND

SOUTH AFRICA 2011

Vinyl lettering

"What might it mean to walk with Richard Long? To understand his textworks in terms of a *counter* walking, set in motion. Where walking is a continuous process of encounter, finding spatial momentum. I am thinking here of walking as a transposition in the carrying through of thought. A spatial poesis for limbs. Along and between an assembling of forms, from the unwitnessed event of a making in the natural environment, to its visual registries as photograph, text, and sculpture. A movement that takes on another spatial meandering, where words too might be accreted differently, finding visual routes and scores, the precision of shapes. A counter walking: in counterpoint with (as in music)//contrary to. Understood in part as a registry of resistance in the occupation of time, the recognition of the lightest form of human traction; and also as a movement in parallel, with accompanying vectors notated by hand, feet, eye. Without a beaten track, even as it forms. In this sense, then, pacing out the relations between elements of a conceptual practice, where they come together, or hold themselves distinct. I want to question the location of the textwork as a gesture reserved for the imagination, as Long sometimes describes it, a seeming *after*-notation which would hold sculpture as the primary sensual encounter. In what ways does the visual textwork emerge like an index or score of a walking of another order, sign of an ongoing crossing between forms, their taking place in common."

Carol Watts, on Richard Long. Extracted from THE DARK WOULD Volume 2



ONE HOUR

A SIXTY MINUTE CIRCLE WALK ON DARTMOOR 1984

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GURGLING
SLOPE
CLITTER

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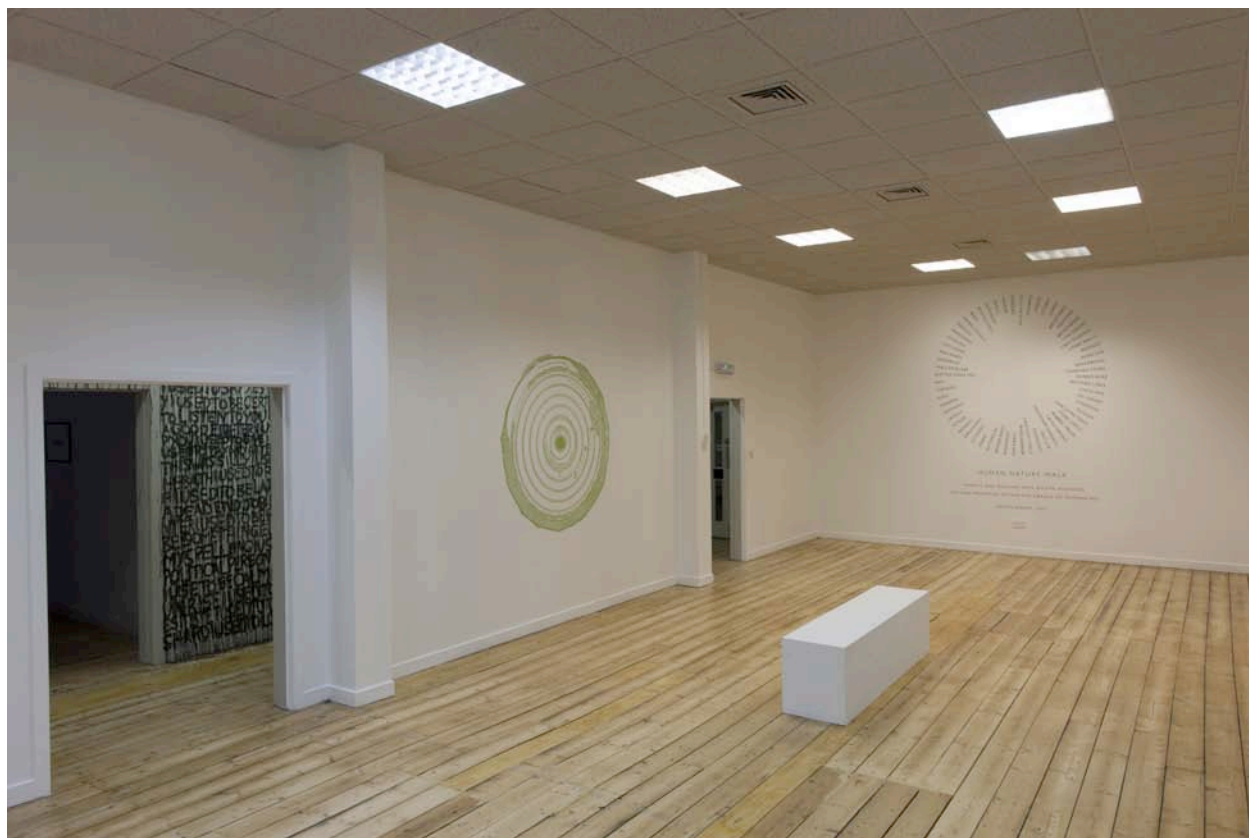
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TONY LOPEZ

Homer (maquette)

2012

Slate, with Orchard Memorials

Ezra Pound's great twentieth-century epic poem *The Cantos* opens at the gate to the underworld, raising the dead and entering Homer's world of homeless wandering in ancient myth. This memorial sculpture remembers Pound's poetic father and also his actual father, who was Homer Loomis Pound (1858-1942), an assayer in the Philadelphia mint, Pennsylvania, USA.

Arcadia (maquette)

2012

Slate, with Orchard Memorials

Arcadia is a mountainous region of what is now northern Greece at the southern end of the Balkans. But the territory long ago became an imaginary place bound up with the pastoral genre of painting and poetry, an idealised landscape of shepherds leading the 'simple life'. This political idea has provided a ground for critical thinking and artistic experiment endlessly elaborated since Theocritus, 3rd century BCE. This tradition was radically extended by the Scottish artist Ian Hamilton Finlay (1925-2006) who is memorialised in this inscription and call to arms.

“The naming of names is always enough - and here, each slate is a very short poem. They exist on the one hand as stubborn physical material, synonymous with grieving, and, simultaneously the sequences of words billow out in the mind, joyously, to far distant regions of History, and circumstance...”

Maria Chevska, on Tony Lopez's *Homer* and *Arcadia*





HOMER WAS POUND'S FATHER

ARCADIA OVER AGAIN

DARREN MARSH

Mouse Drawing #38 - FEUILLETS INUTILES
2013

Pen on paper

Mouse Drawing #39 - FEUILLETS INUTILES
2013

Pen on paper

Mouse Drawing #41- FEUILLETS INUTILES
2013

Pen on paper

A pen is attached to a computer mouse and placed onto a sheet of paper. Movement of the hand, functioning of the mouse and computer interface all become integral elements. The mouse serves as a bodily connection with technology, transcribing rhythmic gestures of real-time activity, an abstract reflection of the disembodied digital. These drawings were made during the design, programming and digital labour involved in creating The Dark Would anthologies.

SIMON PATTERSON

Black-List: Henry's Older Child

2006

Acrylic on linen

Black-List: Elaine & Saul Bass

2006

Acrylic on linen

The two large-scale works by Simon Patterson are part of a major series of 10 paintings titled *Black-List*, 2006, in which the names of blacklisted Hollywood actors, directors, technicians and scriptwriters have been inserted into the scrolling titles and credits, fixed in time, like stills from a fictional black and white film. Described by Steve Giasson in *FLUX* magazine as 'history paintings' the series refers to the activities of the notorious House Un-American Activities Commission (HUAC) which targeted supposed communist sympathisers in the 1940s and '50s, and includes the names of some of their accusers, interspaced with those of characters from subsequent gangster movies including Michael Mann's *Heat* and Martin Scorsese's *Goodfellas*, the line between fact and fiction being always somewhat blurred.

“At first sight, Simon Patterson’s *Black-list* paintings are intriguing, but not so easy to read. (ô doux miracle / de nos yeux aveugles / o sweet miracle / of our blind eyes) Because of their format and the luminescence of the text they look like film titles and credits rolling up a black screen. As art lovers, we might have in mind Patterson’s seminal piece *The Great Bear* in which he adapted the official map of the London Underground, replacing the names of the stations with scientists, philosophers, actors, saints and other well-knowns. So, it makes sense that the artist uses a list of names once more. As they seem to suggest art-making is tied to language – a legacy of Conceptual Art – Patterson’s *Black-list* paintings could be intuitively interpreted as appropriation pieces (in the spirit of Richard Prince’s *Joke* paintings, for example) or as a wink to Joseph Kosuth’s *Art as Idea as Idea* Series, which are photographic enlargements of dictionary definitions presented as white texts on black backgrounds. Then, we find that the names adorning these paintings are those of people who worked in Hollywood and were persecuted during the McCarthy anti-communist crusade in the 40’s and the 50’s. And suddenly everything becomes clearer. These new History paintings silently speak about cinema’s splendors and miseries and remind us that the American Dream is a film projection. (histoires du cinéma / histoires sans parole / histoires de la nuit / cinema histories / histories without words / histories of the night) Patterson’s *Black-lists* show us one of these dream endings. It is not surprising that they are still: these paintings are a memorial indeed. They are an invitation to remember, to think, to deplore, to honor. In front of these credits, for once, we should not leave the room. We should stay until the end.”

Steve Giasson, on Simon Patterson’s *Black-list*



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TOM PHILLIPS

After Henry James

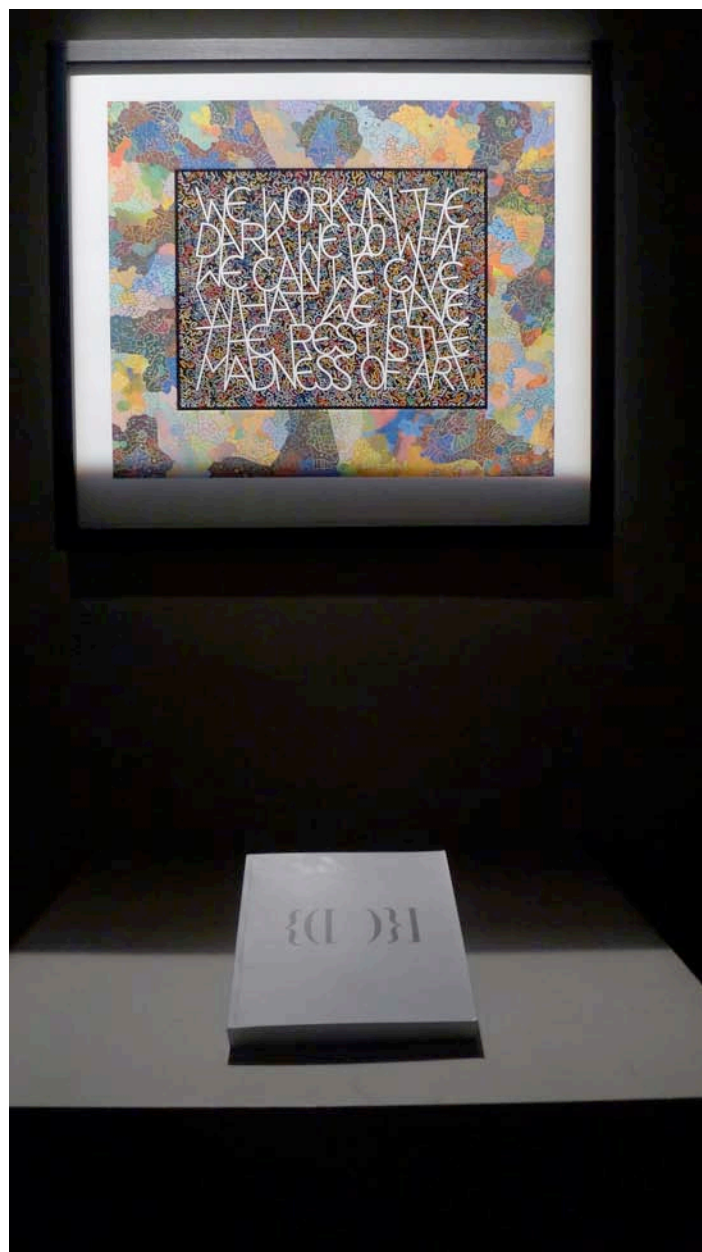
2011

Epson and silkscreen

Edition of 75

51 x 60.7 cm

(Photographed in situ at Summerhall 2013, above THE DARK WOULD Volume 1)



SARAH SANDERS

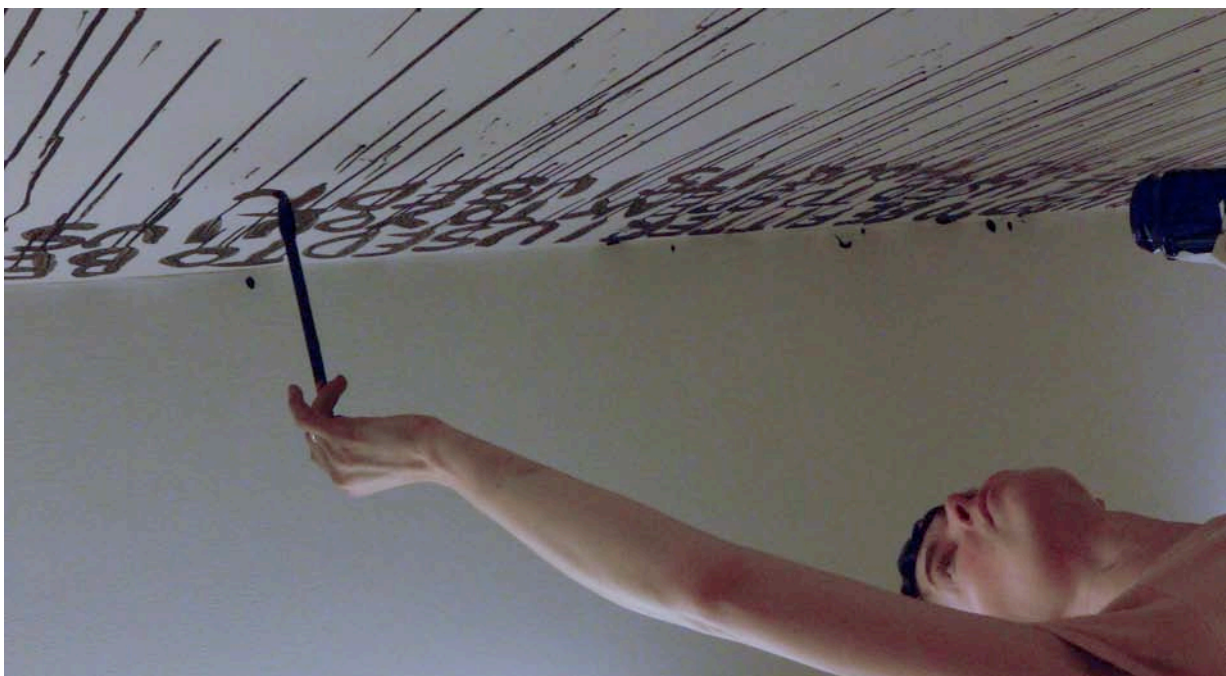
I Used To

2013

Live writing installation at Summerhall, in response to surroundings and exhibition attendees.

(Photographed in situ at Summerhall 2013)







RON SILLIMAN

For Larry Eigner, Silent

1996

Sound recording

**“...If you were to list out the ten or twelve most influential poets in my life, Eigner would surely be on it. And after he moved to Berkeley in 1978 or thereabouts, he became more than a friendly-correspondence. His death in early 1996 was the real hammer blow that let me know I didn’t live in the Bay Area any longer – Berkeley without Larry Eigner is simply a different city...”
Ron Silliman, from Silliman’s Blog, Tues September 18, 2007.**

Listen here.

CAROLYN THOMPSON

The Eaten Heart
2013

Found book

***The Eaten Heart* is an adaptation of the *Penguin Great Loves* version of Giovanni Boccaccio's *The Eaten Heart: Unlikely Tales of Love*. Text has been removed from every page with the use of a scalpel, leaving a skeletal form and only words that pertain to body parts. By removing these words from their context and grouping them together, their significance changes dramatically, celebrating the abundant innuendo in Boccaccio's original text.**

Winston & Julia: A Love Story
2003

Text in an edition of 100 handmade books
(Original text George Orwell: *Nineteen Eighty Four*)

***Winston & Julia: A Love Story* is an adaptation of George Orwell's novel *Nineteen Eighty Four*. All political and futuristic content has been removed from the text. Sentences and part sentences from the remaining text have been chosen but left in the same order as the original novel to create a new narrative based solely on the relationship between the characters Winston and Julia.**



TONY TREHY

(FABRIC OF) ON NAMING OF SHADOWS

2005

Limited edition print

Tony Trehy's poem is in response to Blinky Palermo's Edinburgh College of Art 1970 installation (<http://www.eca.ac.uk/palermo/index.htm>). Trehy's piece was written during the ECA Palermo Restored conference and published by Greville Worthington as a limited edition card, seen here. It replicates the architectural principles that structure the staircase on which Blinky Palermo executed his installation.

[FARRIC OF] ON NAMING OF SHADOWS

Today, we can't go up ladders to be
the decision to accept a basic statement, and to be satisfied with it
To put this back, to advance by deductive falsification through a process of "competence and reflection"

BOOK 1 (1980)

*Algorithms are said to be of the same order, the first
where, if any approximation is necessary, to be the one
of the first order of the first and the third,
and fourth, the former approximation is also equal to, or are able to be that the latter approximation is corresponding order. Ladders*

should be such only for uncomplicated work for a short duration. A ladder is not suitable - then consideration

should be given to solutions to problems involving lengths, modified geometry.

The lower threshold is "we know that one at or below the lower individual threshold"

to be below the lower threshold is "more than one at or below the lower individual threshold"

the lower threshold is "both above lower individual threshold" is "above"

the lower individual threshold and meets the upper individual threshold"

the lower threshold "above or towards the standard. Lines equidistant with their common

lines that there is no upper threshold - was the stationary on the landing.

to be above the lower threshold will be stated as if it is between the upper and the lower threshold.

rather than being above the upper threshold (as high as it is)

Using the framework to determine any detailed methods for naming impact

at 4. guidelines the qualitative data gathering, etc.) we be

Below the lower threshold is "more than one at or below the lower individual threshold". The future to be found

BOOK 2 (1980) the works of Indian who lost

There is a shading up of the old walls as a "work platform"

maps are ingenious and beautiful, even with shades

seems coloring space exactly (yellow and white)

the proportion of two contiguous squares

There seems even, as such, specialty, a class of activities

to appear from geometry against some reflections

in against the contrary, the computer, the human;

the first step towards, activating, always implying

there blocked with line of colors

There blocked with line of colors, clipping, illumination, visualization, BOOK 3 (1980)

red, blue, the ladder climbing with

not solidifying system, although these

are ingenious and beautiful, even with

thinner means every than naming

the wall class as a subclass

figures as vibrant and seems as both

surface

"let me see who is ignorant of geometry

near here"

[REMEMBRANCE OF] ON NAMING OF SHADOWS

CAROL WATTS

Jetty, A Tongue

2012

Notebook, pencil drawings, text

(Photographed in situ at Summerhall, 2013)

Part of the T.R.E.E. project with sound artist Will Montgomery, the book explores a world of rare earths (TREE stands for total rare earth elements), immune response and global violence. Each object is taken from wood washed up on a cold shore. The project includes processed sounds from field recordings of creaking trees, and vocal performances of the text by Watts, who uses it as a score. The first lines move off from a line from Jackson Mac Low: 'It is a simple life under the sun all day without decent water to drink or to wash in'.



LAWRENCE WEINER

TAKEN FROM THE WIND & BOLTED TO THE GROUND

2009

LANGUAGE + THE MATERIALS REFERRED TO

By kind permission of the artist and Barbara and Michael Gamson

TAKEN FROM THE WIND

&

BOLTED TO THE GROUND

RICHARD WENTWORTH

Plume

2011

Giclee print, nails

'Said the Spider to the Fly'

2013

Book with wire cable

Dimensions variable

The history of Wentworth's use of books begins with 'Tract (From Boost to Wham)'. Mirroring his growing frustration with the way that language refuses to match experience, Wentworth has made numerous works where dictionaries are forced to house 'bookmarks' which resolutely refuse to fit. Some of these works are almost bulimic in their display of material. Wentworth has remarked on how alert we are to the world, stopping to pick up a gold ring but seldom stopping to pick up a dog turd. He thinks of these works as being nearly indiscriminate in the way that he retrieves the fallen materials of the world. As if this mixture of childish joy and adult rage were not enough he has now started working to 'imprison' books. In one sense this is a reminder of the gorgeous historical value of books, which were first seen as lockable architectures, contrasted with the way that a book may resist giving up its contents, even to an assiduous reader. These flexible wire enclosures somehow enhance the book as an idea whilst making it impossible to leaf through.

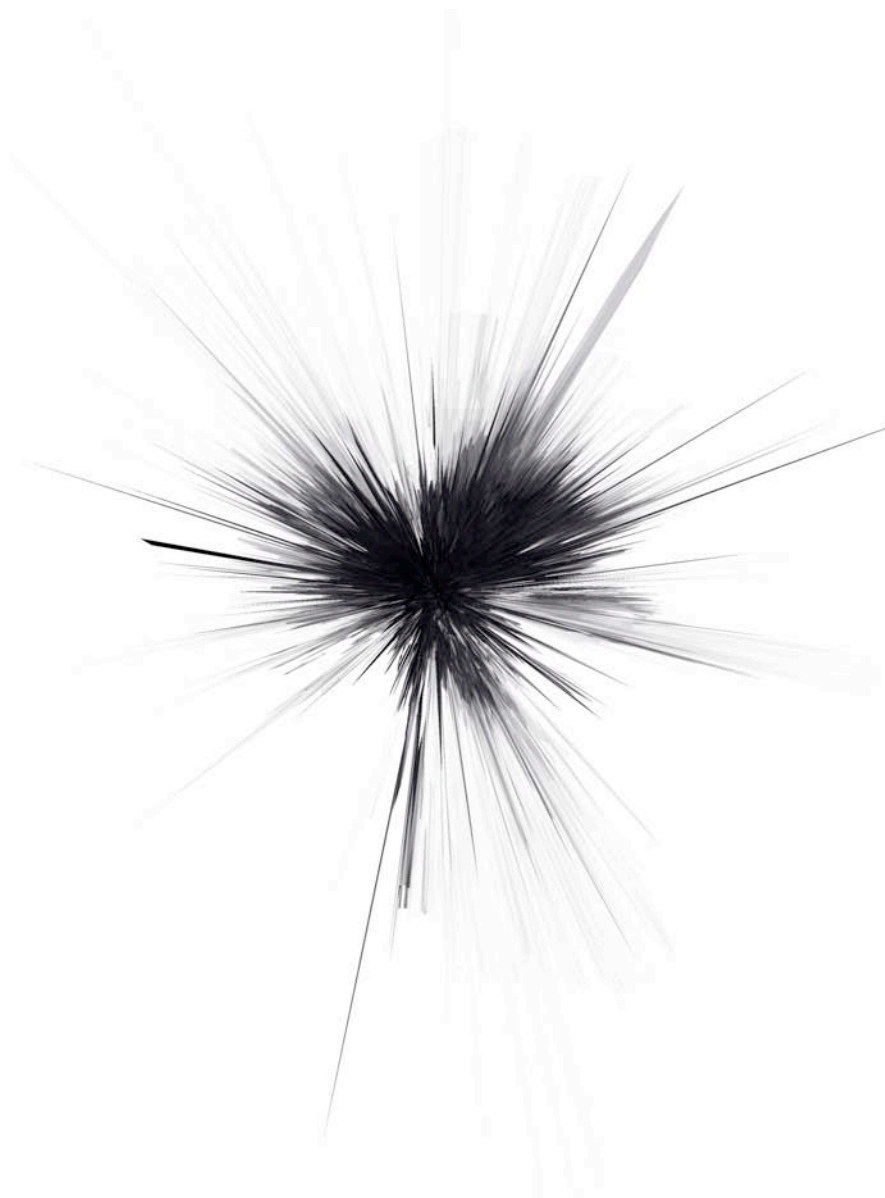


ERIC ZBOYA

The Chasm of Lethe

2013

Text from Dante, reconfigured as virtual sculptures.



SUMMERHALL INSTALLATION VIEWS

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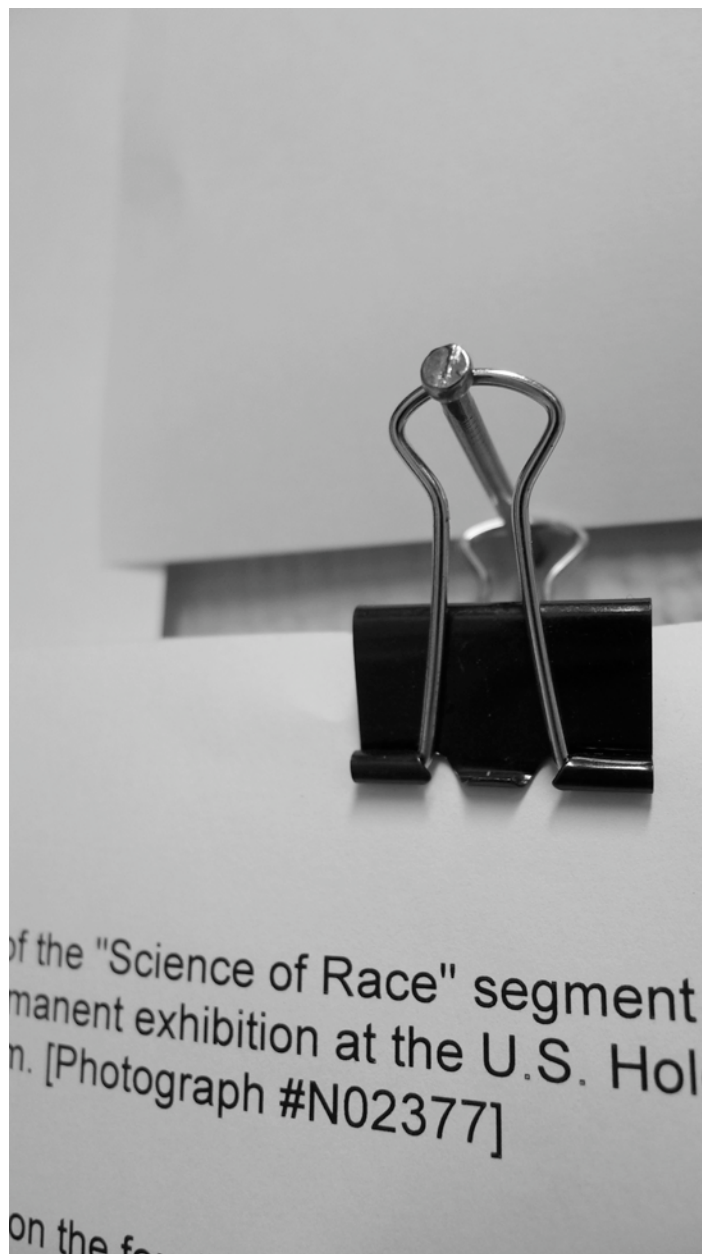
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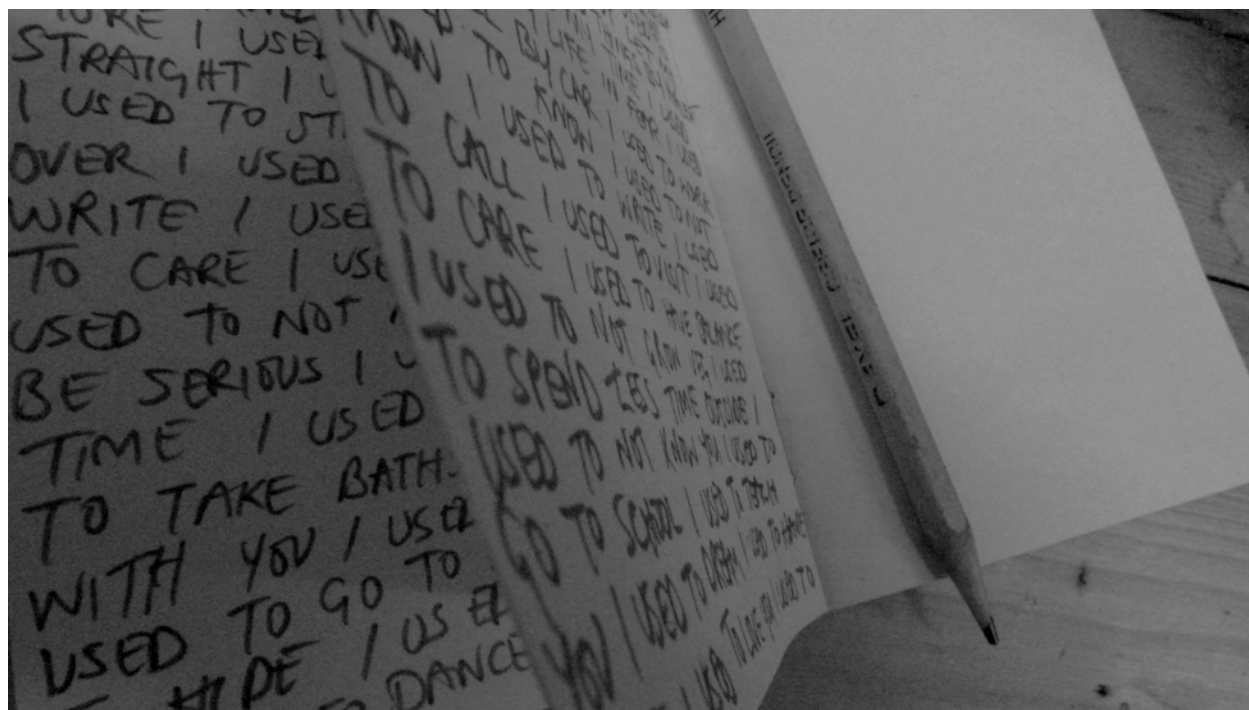




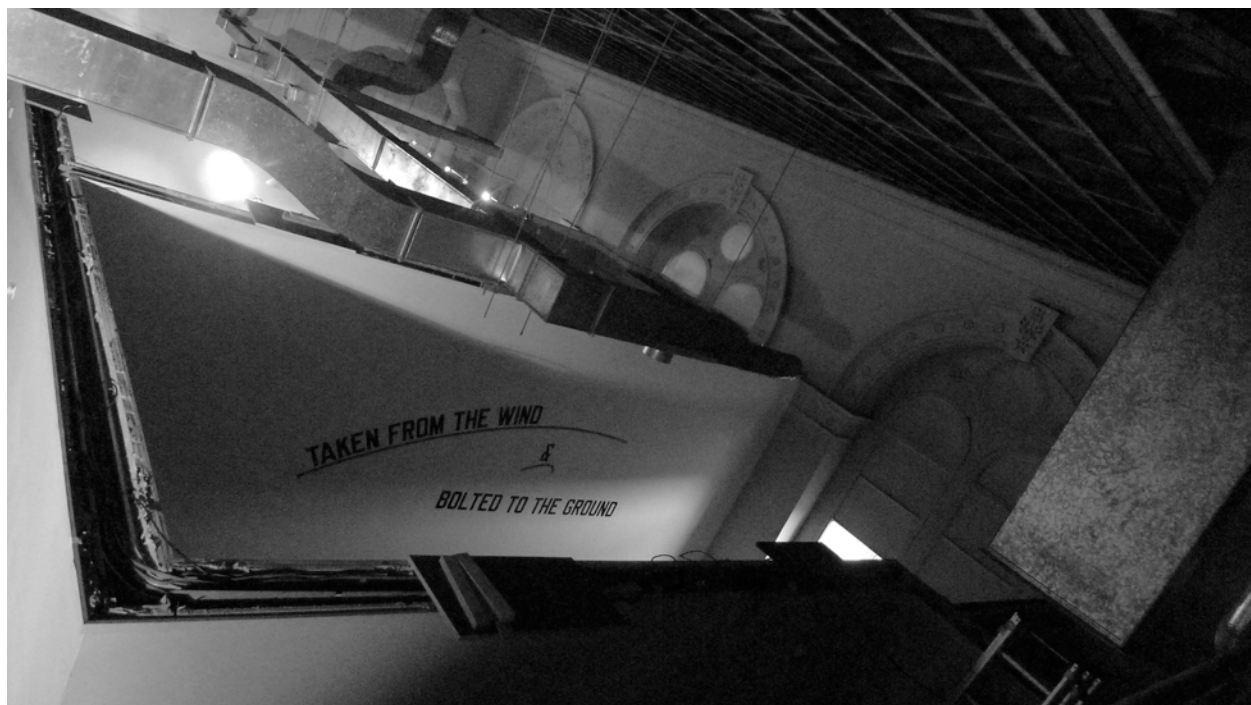
of the "Science of Race" segment
manent exhibition at the U.S. Hol
n. [Photograph #N02377]

on the fo











AFTERWORD
by Steve Giasson

1

**even if
at the end of his mystical journey
Dante found the Love that moves the sun**

**and
all the other stars
it seems people of his hometown called him**

**the man who had seen Hell
neither Paradise nor Purgatory
Hell**

(a film by memory)

we hear
we heard people play tennis
a man agonizing on the ground
it snows
a man is carrying another
it's the Pieta of the Potemkin
a plane is dropping bombs in colors
a couple about to kiss
we heard a poem in German
come midnight
come one
the old man sleeps
the old women sleep
I sleep alone
knock on the door
take the handle
the old man thinks
the old women think
that it's the wind
a catastrophe
in French
is the first verse
of a love poem

3

according to Masaccio
Paradise is fortified



a worry-bead each image

www.summerhall.co.uk

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www.santiagosdeadwasp.blogspot.co.uk/2014/01/the-dark-would-exhibition-review.html

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